



## Early Journal Content on JSTOR, Free to Anyone in the World

This article is one of nearly 500,000 scholarly works digitized and made freely available to everyone in the world by JSTOR.

Known as the Early Journal Content, this set of works include research articles, news, letters, and other writings published in more than 200 of the oldest leading academic journals. The works date from the mid-seventeenth to the early twentieth centuries.

We encourage people to read and share the Early Journal Content openly and to tell others that this resource exists. People may post this content online or redistribute in any way for non-commercial purposes.

Read more about Early Journal Content at <http://about.jstor.org/participate-jstor/individuals/early-journal-content>.

JSTOR is a digital library of academic journals, books, and primary source objects. JSTOR helps people discover, use, and build upon a wide range of content through a powerful research and teaching platform, and preserves this content for future generations. JSTOR is part of ITHAKA, a not-for-profit organization that also includes Ithaka S+R and Portico. For more information about JSTOR, please contact [support@jstor.org](mailto:support@jstor.org).

## REVIEW OF NEW MUSIC.

TRANSCRIPTIONS FOR THE CABINET ORGAN AND PIANOFORTE. By J. L. Battmann. S. Brainerd & Sons, Cleveland, Ohio.

No. 1. Doux Espoir. Nocturne by Alphonse Ladue.

No. 2. Nocturne, Op. 32. by F. Chopin.

No. 3. Un vœu à la Vierge, by De D. Magnus.

No. 4. Adieu and Chasseurs des Alpes, by F. Schubert.

No. 5. Serenade, by F. Schubert.

No. 6. Nocturne, Op. 9, by F. Chopin.

The extraordinary perfection to which the manufacture of the Parlor or Cabinet Organ has been brought in America, has rendered that instrument almost as necessary to every musical family as a pianoforte. The genius and skill of American artizans have endowed it with so many and such varied powers, that its use is no longer circumscribed by the range of ordinary sacred music, but embraces a large scope of the finer works for the piano. Indeed, in conjunction with the piano, its uses are almost unlimited. Parlor organs are now multiplied in this country by the thousands, and the desire to use them in conjunction with the piano, has been growing year by year. To meet that desire, a peculiar class of musical literature was necessary, for although professionals have for many years played these instruments in concert, by a mutual understanding of the points suitable for each, such an arrangement was quite impracticable for simple amateurs. Up to a few years since, that literature has been exceedingly scarce, so scarce, indeed, as to afford no encouragement to the general desire to use these instruments for concerted purposes.

Now, however, the field is being widely and busily occupied in Europe, and arrangements and original compositions for the organ and piano in concert, are numerous and excellent. The republication of these works here, was very desirable, and we have to thank Brainerd & Sons for the reproduction of the excellent works before us. The titles of the works which we have given are sufficient guarantee of their excellence.

The arrangements by Mr. Battmann are good in every respect. He has well considered the difference in the characteristics of the two instruments, and has treated them from that point of view, producing thereby very charming effects, and never taxing their powers beyond their legitimate capacities. Those who are fortunate enough to possess both organ and piano, will find the selection just published by Brainerd & Sons very well worthy of special attention. They are brought out in excellent style, and the works themselves are extremely beautiful, and the selection does credit to the judgment of the publishers, S. Brainerd & Sons, Cleveland. The several arrangements can be procured at all the music stores in this city.

CHRIST CHURCH COLLECTION OF SACRED MUSIC. Originally selected and arranged, and adapted to the Psalms and Hymns of the Protestant Episcopal Church, by Henry Wilson, Organist of Christ Church, Hartford, Conn. S. T. Gordon, 706 Broadway.

The constant craving after novelty by the choir members of our numerous churches, creates a perpetual demand for new books, and we have

among us so many psalm and hymn makers, that every denomination of religion is amply supplied with singing books of every grade of badness. The Protestant Episcopal Church has a monopoly of the best selections of sacred music, not only simple psalmody, but of the more important church services. The most intelligent of our musicians have devoted much time and thought to the subject and have produced works which are creditable to it and to themselves.

Mr. Wilson, in his Christ Church Collection, has drawn his materials from the most refined and classical sources. The subjects of all his psalms and hymns are beautiful, and are perfectly adapted to the sacred purposes to which he has applied them. He has arranged them with appropriate harmonies, following the original as closely as practicable, and adapting them to the voices in the most effective manner. The general character of the arrangements is simplicity combined with richness, but some will be found sufficiently difficult for the most ambitious.

With some of his subjects Mr. Wilson has been compelled to take considerable liberties, but in all cases he has been conscientious, allowing the authors the benefit of their thoughts, or matching them as closely as possible with cognate thoughts. The voicing is generally excellent and there are fewer literal errors than we are accustomed to find in works of this class. The selections have been made with great judgment and taste, and the work is altogether such a one as we can safely recommend. Every Protestant Episcopal Choir should be possessed of copies of the Christ Church Collection.

TECHNICAL STUDIES FOR THE PIANOFORTE. By Louis Plaidy. S. T. Gordon, 706 Broadway, N. Y.

Louis Plaidy, late professor of the pianoforte at the Conservatoire at Leipsic, is unquestionably one of the most famous teachers of technique in the world. His fame is wide-spread and his supremacy is generally conceded. Consequently a work from his pen, illustrating the practical results of his experience, and setting forth the system which has created so many splendid pianists, cannot fail to be of the greatest value both to teachers and students. The work is not spun out or cumbersome, but is on the contrary clear, concise and direct to the purpose, which is the formation of the hand in all points necessary to master the technique of the pianoforte. The work is admirable in every respect; the exercises are most thorough, and the directions as to the course and way of study, are ample and replete with wisdom. Nothing is left to accidental discovery, for the work is so honest in its intention, that every point is fully explained, and so clearly that it will be the student's own fault if he does not comprehend and profit by the instructions.

We cannot commend this work too highly. It is so well graduated, so comprehensive, and so thorough, that it should come into general use and command a large sale in this country.

NEW MUSICAL DICTIONARY. By John S. Adams. S. T. Gordon, 706 Broadway, N. Y.

This is a useful and valuable work; one of the most comprehensive of the kind that we have ever seen. It contains fifteen thousand technical

words, phrases, abbreviations, initials and signs, employed in musical and rhythmical art and science, in nearly fifty ancient and modern languages. It gives evidence of wide and varied research, and its definitions are concise and exact. It contains a wonderful amount of information, indeed it is almost encyclopædic in the extent and variety of the subjects treated of. As a book of reference, it is invaluable to every one connected with music, and we commend it to our readers on the score of its extreme usefulness, containing as it does information upon almost every point that it is good or necessary to know.

SONGS OF MR. AND MRS. HOWARD PAUL. Thaddeus Firth, 563 Broadway, New York.

Come into the Garden.

Sweet love, Good night.

Margaretta.

While gazing on yon Star.

When George the Third was King.

Bould Sojer Boy.

Our Lively Neighbors.

Bother the Flies.

Life of Julius Cæsar.

Style of Thing.

The several songs named in the above list have been rendered everywhere popular by those clever artists, Mr. and Mrs. Howard Paul, whose singing of them is entirely unique. They are of various styles, sad and sentimental, witty, sarcastic and broadly humorous, and they are all well arranged and very pleasing. The only authorized edition of these songs is that published by Thaddeus Firth, who has brought them out in elegant style, with a fine colored title page, containing portraits of Mr. and Mrs. Howard Paul, and also of the various characters assumed by them while singing.

CHRISTMAS CAROL. Written by Grace H. Horn, composed by James Ernest Perring. Thaddeus Firth, 563 Broadway, N. Y.

A very simple melodious and effective Carol, with something of the smack of the quaint old style. It has the charm of being entirely unaffected. Mr. Perring had a happy inspiration when he introduced so appropriately the old English village church chimes into his simple carol. The composition consists of solo and chorus. It has made a hit, having already been sung in some of our principal churches. It is dedicated to that well-known and popular gentleman, Mr. W. F. Sherwin.

WHEN THOU ART NEAR ME. Song. Words by Lady J. Scott. Music by Wm. K. Bassford. Thaddeus Firth, 563 Broadway, N. Y.

In this song Mr. Bassford trenches somewhat on the transcendental; treating a simple subject with a little too much scientific abstruseness. It is becoming too much the fashion among the song writers of the present day to depict profound passion by piquant and exaggerated harmonies, rather than by the melody, which is the soul of song. Searching for remote and eccentric chords, throws over the composition an air of science, but it also suppresses all spontaneity, without which the song, though it may win respect, can never touch the heart. "When thou art near me" is a musicianly composition, and is passionate in its utterance; but its tone is morbid and its modulations are too crowded for its length, and it is somewhat overloaded with har-